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## THE KEYS OF ART IN THE INDUSTRY OF LITERATURE

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### ABSTRACT

This research focuses on the impact of the painting aesthetics on the content of the literary text. The research presents two samples of novels that adopted the storytelling painting, as opposed to one autobiographical sample whose cover adopted a photographic cover. The research issue aims to raise discussion on the close relationship between the artistic keys in the novel cover and the literary content. A comparison will be made between Western and Arab narrative works in order to answer the following research questions.

The research aspires to achieve two goals:

1. Raising the issue of narrative writing as an aesthetic scene that is capable of overlapping with other visual arts, the last of which is color formation and photography.
2. Motivating writers to experiment with qualitative worlds in writing formats that make the reader a text-making partner from the visual angle of reception.

The significance of the research lies in its attempt to close the gap of the absence of an Arab creative narrative industry and its call for research into the writing techniques and the forms of industry.

**Keywords:** Storytelling, photography, aesthetic keys, experimentation, comparison.

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### 1. INTRODUCTION

- **The Key Idea<sup>1</sup>**

The Key Idea in our research marked by its questions related specifically to *visual art* and its purely illustrative indications is facilitated as a direct path to the body of content in its clarity and its reference. We will find it in all the drawings and covers that serve the idea of searching in its many diverse keys with qualitative signals that we call Distinctive Signs. These references or symbols that we often observe in Pablo Picasso's drawings in the Cubist phase<sup>2</sup>, have the clearest models for him to interpret the meaning that we want in this area. For example, in the painting "Girl with Mandolin"<sup>3</sup>, 1910. "Violin and Guitar"<sup>4</sup>, in 1912/13. Artists who imitated him in this symbolic approach can be added to him. However, what is exciting about these symbols is that the realist school has internalized it in its works without giving a date to a school or approach, but has worked on it within the idea of full integration of the subject of the

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<sup>1</sup>. The term "artistic keys" was commonly used in Pablo Picasso's drawings and paintings, specifically in (1881-1973) in the Cubist phase (1909-1912).

<sup>2</sup>. The second phase in Picasso's artistic career (1909-1912)

<sup>3</sup>. Completed during the Cubist phase in 1910, with a reference to the image of the Mandolin that was created of cubes.

<sup>4</sup>. A painting that is added to the Cubist phase 1912-1913, during which Picasso recruited the Sol Key to lead us to the tune that is given by the violin and guitar together.

painting and its ramifications<sup>5</sup>, as we will notice in the models adopted by the research. "Perhaps the most remarkable characteristic in the realistic school is that its aesthetics are better able to come into contact with facts and stir up emotions contrary to the cubism that generally depends on dry symbols that require skill in artistic deconstruction so that the recipient reaches its true dimensions."<sup>6</sup> And maybe for that, it's a little bit that these paintings, (that have the symbolic keys), are used as wrappers for novels. The reader often goes to what touches his soul and reaches him through his brain, not the other way around. And when he does that, he inevitably turns to clear drawings, and whose expressive credit is higher than the level of passing imagination that the recipient used to receive, because here he wishes the exception that enhances his ecstasy keys, as the keys are activated in two directions and open together at the names of the cover and the recipient, and maybe it is the secret that the culture of receiving is not used to in the covers of our Arabic books. I refer here to the study I raised in this area on the covers of the novel "Hot Maroc"<sup>7</sup> by Yassin Adnan, in which I addressed the language of the covers and their artistic references. From the same site, I follow new references to the methods of receiving through this feature, which is known to a few, and is neglected and even abolished by publishing houses because of the poverty of the Arab culture in this artistic technique, because the first ones who established it in their paintings were Western artists of the Western schools in their different approaches.

### Between Two Novels and Two Symbols

The recipient may be confused that we make a comparison between two novels that have a common denominator for the purpose of clarification, but the truth is that we present two models that reflect a phenomenon that affects the recipient without seeking to explain its content. The form that only receives its visual effects entices him. It is clear that external effects, including images reflected in the covers, first take over the eye and then become responsible for screening and determining the level of excitement they create in the receiver. Therefore, we will analyze the two models in order to explain the quality of the impact that the phenomenon has had on the recipient's audience.

1. The first novel is "Girl with a Pearl Earring"<sup>8</sup> by Chevalier Tracy.

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<sup>5</sup>. Qablawi, Hadeel (2022). "The Concept of Realistic School in Plastic Art" at: Mawdu' Site, p. 1. On 24 February 2022. Jordan.

<sup>6</sup> al-Rassam Magazine (2021). "Impressionism, surrealism and cubism; difference between them and the most prominent pioneers and adopted approaches in them". *al-Rassam Magazine*. p. 2. March 26. Al-Rassam al-Sagheer Foundation. Jabal al-Hussain, Jordan.

<sup>7</sup> Bakriyyeh, Rajaa (2022). "Overlap of the Pictures of Colour Texts in the Novel Hot Maroc, by the Moroccan Writer Yassin Adnan: The Fragmented Portrait as a Sample." (IJHS): *International Journal for Humanities and Social Sciences*. (IJHS), Volume 01, Issue, 01. Iraq.

<sup>8</sup>. The novel "Girl with a Pear Earring" by Tracy Chevalier describes the life of a sixteen-year-old girl named Griet. Griet has to leave her family home in [Delft](#) the Netherland in 1664 after her father is blinded in an accident. As a tile-painter, her father is a member of the [artists' guild](#), so employment is found for her as a maid in painter Johannes Vermeer's household. During the early months of her work at the Vermeers', Pieter, the son of the family butcher at the meat market, starts courting Griet. She has been strictly brought up and does not welcome this at first, but tolerates his interest because it is of advantage to her impoverished parents.

And the painting that we mean in the study, topping the cover for the painter Johannes Vermeer.<sup>9</sup> At the center of the painting, a girl appears in a straight side -look staring at something. Her hair is covered with a silk kerchief that wraps her back in a long-colored tail. The side-slope of the image, (the profile) sheds light on a source of a flash that emits between the shoulder and the ears. The source of light is a pure pearl earring that settles in her right ear. However, the contradiction that is issued by the painting raises suspicion that is represented in the earring's source. There is a clear difference in the social background to which the girl belongs, which is reflected in her clothes. The clothes confirm the fact that she belongs to the servants' class in palaces and the houses of the wealthy, which is the uniform they adopted in the age of the Renaissance, and this inevitably does not get along with a pearl earring in her ears. In practice, this fact constitutes the real contradiction that will shock and provoke the recipient at the same time.

The earring forces us to ask the following question: What is its source? And how did it reach a maid's ear? To answer one or both questions together, there is no choice but to break into the world of this cover, and understand the real problem behind it. And we, as researchers in the manifestations of the phenomenon, are not concerned with the story as much as the symbol is, and the sign motivates us. Like ordinary recipients, we track the source of light that shines like the painting girl in eye and heart, and we mean by that the two sources of central feeling in the body, sight and heart. They walk one beside the other within the rhythm of the general feeling. And we thought it right to raise the importance for the rhythm to emit from the heart and trigger the brain mobility. Without that, we will discover that our endeavors are going to be useless in the issue of the interaction between the cover and the recipient. The earring that exports light to bookshop-goers is the distinctive signs<sup>10</sup>, the sign or symbol that drives us to question as researchers and recipients when we discover that the earring refers us to an autobiography, has a direct bearing on the secret of that white glitter and the personality that accompanies it. The same thing happens in the second cover painting.

2. The second novel is "Imra'atu al-Risala", by Rajaa Bakriyyeh<sup>11</sup>. The painting that appears on the cover here is a painting by Johannes Vermeer (1632-1675).<sup>12</sup> The painting appears under the caption, "Woman in Blue Reading a Letter"<sup>13</sup>

In the center of this painting, there is a lady wearing a blue jacket, and she is at an advanced stage of her pregnancy, as reflected in the prominent bloating of her abdomen. The blue attire that she is wearing is reflected in turn on the furniture that surrounds it, on the chairs in particular. Two chairs occupy the place in blue, but one of sitters is absent. The woman is immersed in a silent slim face in the contents of a message whose details we do not know. Her eyes are so focused on their letters that we do not see them due to the intensity of their integration. We conclude only one fact that the eyelids drop over the words that the message exports to the lady, which reflects her full face's grimace and her total silence. The hands hold the ends of the message firmly and with desire, and behind her fixed position, there is a map

<sup>9</sup> . Vermeer, Johannes (1665). "Girl with a Pearl Earring" Painting, at Mauritshuis Museum. Amsterdam.

<sup>10</sup> . Saboura, Ismail (2019). "Pablo Picasso, the most famous painter in the twentieth century", *Majallatuka*. <https://magltk.com/pablo-picasso> and *The Comprehensive Encyclopedia*, p.2.

<sup>11</sup> . Vermeer, Johannes (n.d.). Painting of: "Woman in Blue Reading a Letter" Size 46.5 x 39. Oil on Canvas. At Site: Rawa'i Alam al-Rasm

<sup>12</sup> . Vermeer, Johannes (1632-1675). He is a Dutch painter who was born in Delft. He was famous of his Baroque paintings. *Al-Ma'refa Encyclopedia* (November, 2022).

<sup>13</sup> . Vermeer, Johannes (1663). " Woman in Blue Reading a Letter.". Oil Painting, painted in 1663, at Amsterdam's Rijksmuseum. Amsterdam. *Wikipedia, Free Encyclopedia*.

that we do not fully locate, but it may have a direct connection with the message. The drama here is about the message, and the central symbol in the painting stems from it. "It attracts the recipient, and the secret of words is reflected again on the nerve of the eye directly, and the heart again. The message rises as high as the level of a woman's heart, as it shows its meticulous interest in expressive details, emphasizing the style in which light plays on skin, fabrics and women's fabrics. Then its own signature on the shades of light, and shade and paint through which it evokes the texture, depth and passion,<sup>14</sup>" enhancing by that the expressive feature the extent of its accurate depiction, "as no contemporary artist has been able to dominate the art of photography or recognize its expressive potential to the degree that he knew it so that it made him achieve such work through artistic innovation, accuracy and expressive strictness." This means that the words are very closely related to the center of the beating,<sup>15</sup> an absent man, for example, a lover who left and filled his absence with a message that left her for the lady, or that he sent her to widen the space for surprise and follow-up at the same time.

What matters here is the moment of the clash between the message and the recipient as his eyes fall on the cover of the novel in a book store. It will inevitably arouse the lady's position and her great indulgence in the content of a message that occupies the center of image and the event. The fingers that are held around her show only their beginning and their end. The beginning and the end represent the connection between two worlds. This means, of course, that the map of words relates closely to the map behind it, and to the man who is absent from the heart and eye together, and often has a direct relation to the belly of the swollen lady as well.<sup>16</sup>

Practically, the center of excitement on which the research question focuses, the "symbol" that the message bears and takes us as researchers and recipients to the content of the novel.

### **An Autobiography of a Girl and a Lady Between Two Covers**

The surprising aspect in the literary genre of "autobiography" is that it disagrees in this study with what we are used to see in the course of autobiographical novels, as it is the result of a qualitative collision between events. The pearl earring leads to a sharp contrast between the glitter in the eyes and the lower part of the ear. The message in its upper and lower ends lights up the eyes and the full face just as it meets and lights up the heart.

Accordingly, the study in both works is of interest to the direct occupancy of the two novels with the autobiography. The associations of the earring reveal the relationship of the girl's autobiography with the content of the novel about the woman and the message. The content there also exports a direct relationship with the subject of the autobiography of the heroine, irrespective of its factual ratio. It is an autobiographical project par excellence, and reflects a real section from the lives of the two ladies.

### **Cover of Clear Abbreviations**

This section deals with the third novel "My Life with Picasso". "The cover of the novel is a photograph taken of them- she and Picasso, together, and not a painting on the runway of what we used to do with book covers. This cover is considered to be one of the rarest covers

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<sup>14</sup> .Vermeer, Johannes (2021). An article at: *Art Therapy Site*. p, 2. Manchester, Britain.

<sup>15</sup> . Abd al-Hamid, Shaker (2020). "Vermeer in the Years of Epidemic." *Majallat Ma'na* (Meaning). Damascus.

<sup>16</sup> . Vermeer, Johannes (2021). An article at: *Art Therapy Site*. p, 2. Manchester, Britain.

that have come out in this photographic style."<sup>17</sup> The idea of autobiography reflects a graphic concise idea of the lives of two, Pablo Picasso and Françoise Gilot.

This fact inevitably leads us to ask. When do we shorten? To answer this question, we must remember that full relationships in all its kinds often lead to fixed facts that we can act upon with data. Perhaps the outstanding linkage in the cover of the third novel, "My Life with Picasso" reflects a clear reality, and its clarity arouses the imagination at its broadest distance. The hat that Françoise Gilot wears meets the wide umbrella that is shadowed by the man's hand who accompanies her, and we want Pablo Picasso to be over her head. "As if the two hats were made of the same material, and as if the full extravagance of the two hats wants the same flight as a woman flies, and we mean Françoise Gilot, the moment of the presence of the man who accompanies."<sup>18</sup> We may be noticing here precisely that there is no room for doubt about the quality of the photographic symbol raised by the cover, the double umbrella that rises above Picasso's heads and Gilot's hat.

Undoubtedly, a cover of this kind will not take us to the full details of the novel, "but the state of harmony reflected in the small hat, (over Gilot's head) creates a direct relationship with the large umbrella, which is consistent in the same form."<sup>19</sup> Thus, the final form of the common symbol determines the course of the imagination that will move from the cover image and fly into the recipient's head. as he is excited about the overlap of forms and their extreme shortcut, and he wanted to go in the aftermath of the situation to know the facts.

And this is practically what takes us as researchers to the cover, and I mean (cover photo), the details of the autobiography even though it does not belong to the artistic formation, but to a very different art color, very reporting, and is also defined as the "art of the picture". "Photography, which is derived from Greek, means light painting, which is synonymous with the ancient art of painting through the lens, where the photographer re-drops the scene in front of him on a medium through which he can later be reenacted."<sup>20</sup> In fact, artistic symbols on book covers lead us effortlessly to qualitative literary references that we did not expect. However, they are considered a useful discovery in the research plan whose references are adopted.

What we seek to raise and draw attention to the novelty of its idea is the quality of the symbols that the writer will recruit to market his literary material with its different references within the same artistic tool that we seek to market its difference and influence. Depending on the author's identity, we will notice rapid changes in the forms of the covers and updates to their idea. "The personal image will not carry the same characteristics of the artistic painting regardless of the look at the art school and the trend to which it belongs because its material is color, while photography material is based on the exact image, though the artist has already made some color displacements on it, "Perhaps the clearest expression of the real differences between photography through the eye of Camera and the artist's eye through the portrait color is what

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<sup>17</sup> . Black and white with touches of other colors, as if the photographed person wanted to hide the original details. *The Novel's Cover*, is by Dar Jafra Studies & Publishing. (1996).

<sup>18</sup> .In the note, reference is made to the cover photo of Françoise Gilot's book, and Carlton Lake, "My Life with Picasso", Translated by Camille Dagher, "Dar Jafra for Research and Publishing - Lebanon. 1996.

<sup>19</sup> . This brings us back to the form of hats recruited by artists in their drawings such as the artist Jean-François Millet (October 1814 - January 20) 1875 and Van Gogh, (March 1853 - July 29, 1890) in their drawings on harvest days, 1890

<sup>20</sup> . *Wikipedia, Free Encyclopedia*, "Photography", p. 1.

Picasso declared, I don't draw what I see, but what I know."<sup>21</sup> It is the impression that Françoise Gilot and Carlton Lake recorded in their joint book, "She confirmed with him the way he sought to develop it in his art schools, as his drawings of the women he knew were purely symbolic and unrelated to the factual image he had taken of them."<sup>22</sup>

### **The Language of Technical Overlap between Autobiography and Photography**

Few people realize the secret of the close relationship between autobiography and photography, (professional or unprofessional). This is because the idea taken about autobiography is that it is a direct definition of personal details in complete isolation from the image 'of the photographic image that forms its cover. However, it should be noted that the direct encounter between the written and drawn articles seems to be of great importance as a mirror and a supporter of the other in identifying the personality that is dealt with by research of this kind. If we want to apply the idea to the novel "My Life with Picasso", we will understand in advance that we offer the reader who addresses the novel a material rich in both literary and artistic information. "Because of what the heroine and her narrator Gilo did, (his first wife); she chose her most special portrait with a figure that occupies the society of the visual art, who is the visual artist, Pablo Picasso."<sup>23</sup> It even instilled very personal and direct feelings towards the very personality that accompanies her on the cover of the novel that the recipient explored in her facial details. Are we the ones who plan to insert the recipient into our privacy, or is it the coincidence that sets up these intentional or transitory occasions? And how much will our gesture affect the recipient?

To answer such qualitative interconnectivity, we have to take into account that the qualitative insertions of the details of our intimate lives will be a direct reason to promote the product, whether it is a book or any other reference involved in one's privacy. So, we will deduce how much the photographic picture enriches the novel material and brings the recipient audience closer to it.

It was clear that the artistic touches that were added to the image represented by extraneous colors, specifically orange, wanted to confuse the complete clarity as an artistic style technique based on the ambiguity of portrait, because it would leave a space with the recipient of the prophecies, and engagement with the details. It is well known that the recipient's resort to text analysis and comparison with the cover is an advantage sought by every writer because it is a direct cause of concern for the whole about the concerns of the individual concerns and their prevalence. All these details lend great impetus on the form of communication between the recipient and the literary work, especially since the author of the novel under discussion did not provide personal details unless she was keen to push them to the recipient in order to promote and publicize them.

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<sup>21</sup>. Bisar, Salah (2021). "Funn al-Portrait, Iconat al-Ta'bir wa Dunya al-Masha'ir" (The Portrait Art, Icon of Expression and the World of Feelings). *Majallat al-Jasra Site*. (26/7/2021). Kuwait.

<sup>22</sup>. Lili Owen Rowlands (2019). "Françoise Gilot With Carlton Lake, Life with Picasso". *The London Review of Books*, P.1.

<sup>23</sup> . Abd al-Rahman, Mohammad (2019). "After the crisis of the exhibition (Love and Fame in London...Pablo Picasso, a Loving Husband or a Womanizer?), p. 2, *al-Yawm al-Sabi'* Newspaper. April 8, 2019, Cairo.

Is what Françoise Gilot does similar to what the novelists of "Woman with a Pearl Earring" and "Imra'atu al-Risala" resorted to? To be able the answer the question, we need to explain what the relationship between the autobiography that occupies the novel text and the artistic portrait in the two works.

**a. "Girl with a Pearl Earring"**

"The autobiography adopted by the novelist Chevalier Tracy in her novel wanted to correct historical details with a narrative vision in order to fill the reader with desire and attract him to the content." <sup>24</sup>

In practice, she resorted to the same stylistic technique adopted by Françoise Gilot in her autobiographical novel, with a slight difference. Gilot announced through the name of the novel the close relationship between her and the cover that is attached to a photographic painting without inaccurate statements. This kind of content assignment is loved by literature and serves as a source of attraction and richness for the recipient together. In addition, the author is aware of the impact of this stylistic technique on the recipient, especially that the man accompanying her is considered to be one of the outstanding figures of such stylistic techniques.

**b. "Imra'atu al-Risala"**

The autobiography in this novel adopts another model of the art of the biography, which is 'the collective biography'. She wants to tell the details of a people, the Palestinian people through a brief model of a woman's life in her relationship with a theater artist. Details of the novel deal with men's and women's diaries and their close relationship through messages. Practically, the message that occupies the cover of the novel leads to exciting sensory overtones if we adopt the form of communication between the intersection of a woman's face and the message that catches her with shrinking fingers, and she sends glances that are sharpened by surprise. The cover painting is by Johannes Vermeer from the Netherlands and carries human meanings with deep intellectual dimensions, reflected on the subjectivity of the idea in general. The idea of the novel is reflected on the cover board with its photographic contents with far-reaching, moving and attractive projections that inevitably lead the recipient to its worlds. Did the author think of these dimensions as she picked the painting?

We have no doubt regarding the strong relationship between the painting, the intentions and the content, but the difference is that the painting draws the reader to its content without adopting the art of physical temptation, and we mean the temptation sent by the writer, the narrator of the event, as we saw in Françoise Gilot's novel. It is a novel that carries another form of temptation that we generally hope for the recipient. The sensory temptation in our opinion will carry a more effective dimension than the physical one, and may affect both more attractively. The body language adopted by Johannes Vermeer in his painting "A Woman Reads a Message in Blue" bears elements of mysterious physical temptation as for the psychological sense, both of which affect the recipient strongly and drag him into the realm of the novel. Symbols are usually better able to provoke the imagination and incite it to analyze, expand and effectively influence its surroundings. It is inevitably our expectation when we resort to researching quality forgotten phenomena in literature.

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<sup>24</sup> .Vermeer, Yohannes (1632-1675). "Girl with a Pearl Earring" Painting (1665), at Mauritshuis Museum. Amsterdam.

The issue of text beautification has remained the most desired by a writer in his relationship with the recipient. Maybe for that sake, the writer has persistently sought out certain selections in choosing his book covers and tested the extent to which the content of his novel affected the recipient. Classical methods of randomly selecting book covers are no longer an ambition or a desirable goal due to the retreat of their previous effect. Will we seek a way to exercise taste of the recipient? Will the cover-symbol that we mean become the pursuit of writers in the project of their supposed selectivity or will it become merely a passing ambition? How can a writer and publisher who are not accustomed to this scarcity in the covers identify their specificity?

### **The Cover-Symbol and the Problematics of Knowledge**

When the writer of the novel "The Woman with the Pearl Earring" sought to find her stray in the controversial "Handmaid" painting, she also sought confuse the recipient to excel in the art of emotional provocation, because the painting basically relies on the art of innocence par excellence, but is cancelled in front of the gloss of pearls in the ears. Hence, the emotion that has transpired through the affirmation of femininity and the repercussions of its attractiveness has taken on the natural innocence with which the painting has emerged so much. If the woman writer insists on the element of innocence on the painting, she does that because she seeks to compensate her for the benefit of sensory gratification within the general attitude of the character that she was involved in. Thus, she found herself in a real stalemate in front of her master, with whom she had to play the role of a model who occupies the center of the painting, decorated with earrings that are not hers. This exceptional attitude led by its leaders is the idea of quality and privacy with excellence, and this is what Chevalier sought in the content of her novel.

It is supposed that we will all easily fall under the weight of physical temptation in front of a fantasy-inducing painting through a deep glamour in a sensory area highly specific to a woman, but the exception lies in the way that the sensory flood overcomes physical temptation in their contradiction and disagreement. And what Chevalier, the author of "Girl with a Pearl Earring" did was that she had enough female glitter and glitter unlike Gilot on the cover of her novel. The appearance of the man accompanying her on the cover was an explicit call for direct physical attraction, when we take into account the sedition of her body as an active part of the final form of the cover. While in the cover of Johannes Vermeer's painting "Woman in Blue Reading a Message" we notice a different body language, its feminine and fluffy textures are confirmed by a swollen belly. Pregnancy position is a typical case of another form of feminine manifestation away from its temptations. The question that calls for an answer is, how much does the incitement language add to the form of dialogue between the writer and the recipient and to what extent do you succeed in marketing the literary product?

We will emphasize here that many examples lead us to direct answers to this question at the center of which is the impact of body language on the activation of the ocean that addresses the literary image represented by the cover. We have in "Princess Diana's Biography" and the photographic attitude leading the cover as a model. There are also other books topped by personal portraits of well-known characters in tempting situations, for example. As we present these models that refer to the photography's influence on the proliferation of the literary product, we want to emphasize the importance of circulating it with its symbolic artistic references on other thing, out of desire to raise dialogue regarding a high-level language that is magnifies the literary work with a high level artistic language that enriches the literary works with the virtuosity and feelgood fullness that we miss in most literary publications of most Arab publishing houses. Perhaps the answer will inevitably lead us to raise the ramifications

of knowledge as a prerequisite for the dissemination of this kind of cover culture in the Arab literary product.

### **Art between Intermediary Language and Direct Language**

When Edgar Degas<sup>25</sup> got caught up in his quick drawings through his art series "Dance Lesson," a series representing ballet dancers in different positions as they prepared for live dance classes, he was trying like other impressionist artists to capture the instantaneous and rapid effects of sunrays when they were directly reflected on their bodies in the open air, with the aim to discover the potentials of instantaneous random direct fall of light on objects, and to get along with them in his fragmented and quick sketches before his brushes turn them into an art work. He did not choose the realistic school, for example, or expressionism, but rather fueled his sensory attitudes towards meditative attitudes by resorting to the impressionistic school that fuels his relationship with the sources of light, including disturbances caused by the loss of falling light on objects and its rapid diversions from the objects, as they prevent the dancer from taking a clear dancing position during her rapid movement."<sup>26</sup>

Edgar Degas (1834-1917) fueled not only his orientations, but also the new body language discovered by his artistic and professional brushes as they outperformed the light movement that was overwhelming their own rapid diversions. As far as he tried to revolutionize the body language, he found an outlet for its great art. It does not show its full physical and material richness through its flowing ethereal manifestation, but rather the spirituality of the idea that it exports to the recipient mixed with high sensory femininity in the details of the moving body, which does not rest. This creative intellectual course took the recipient to the spirituality of the very orientation created by the noble worlds of art and prevented the earth's instinct from overpowering the transparency of its drawings. The body is no longer a target, but the spirituality of movement and the art of its manifestations. The same thing can be applied to the type of covers that will adopt art paintings whose references are symbolic and gesture in profiles and poses that we choose to be the interface for our literary work.

The shoe on top of which the ballerina bends and reveals the back of her body that is submerged in her white mini dress in its confused posture, displaced by the tight-breaking effect on her rapid curvature form the main key to Edgar Degas' dancing ballet art<sup>27</sup> and inevitably corresponds to the key to the access topping the Picasso painting in his painting "Woman and Mandolin"<sup>28</sup> and the glittering of the "earring"<sup>29</sup> of Johans Vermeer and "The Woman of the

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<sup>25</sup> . Edgar Degas, (2019) The Dance Class (La Classe de Danse), Oil on canvas. *Wikipedia*. (Or: in Arabic: Dejas, Edgar (2019). *Dars al-Raqs / Dance Lesson Series*. (1834-1917). al-Bahithun al-Suryun Site. Article, p. 1.

<sup>26</sup> . Ibid., p.1

<sup>27</sup> . Edgar Degas is a French artist and sculptor, famous for his series of drawings of ballet dancers. He is one of the pioneers of the impressionist movement. His ingenuity emerged in drawing ballerinas between 1845 and 1853.

<sup>28</sup> . "Girl with a Mandolin", or a "Crying Woman", a painting by Pablo Picasso, 1937, is considered the beginning of the Cubist phase.

<sup>29</sup> Vermeer, Johannes, "Girl with a Pearl Earring at Mawrtshuis, La Hague, 1902.

Message"<sup>30</sup> of the same artist. Together, they are considered artistic keys to the adaptation of the language of literature in its manifestations on qualitative covers.

The same thing will be repeated in our many choices, between starting in the meaning or adopting the symbols of the language as a qualitative temptation of attraction. When we choose the painting of the "Wheat Spikes Harvester" by the French artist Jean-François Millet<sup>31</sup>, and replace the straw field with a scene-topping farmer bending over the spikes to capture the grains that fell from the straw without the straw, it will certainly enrich us with feelings of solidarity and warmth towards the situation, and the recipient's factors of attraction interact in search of moments of manifestation between bending over the wheat spikes and the movement of hands that grab them like the bending of the ballet dancer over her shoes.

Like Degas, Millet too adopted from the life of village farmers themes for his paintings, highlighting the everyday life of the village and tending to a light-colored structure that reflects the colors of the soil, making them shine with a soft golden sunlight, through soft brush touches. The result is that the vitality of the act reflected in the women's bending movement has given a new advantage to the actual attraction between the recipient and work. Critics consider the link between the Romantic and the Realistic School<sup>32</sup> to be "unlike what will happen in a painting of a field of wheat spikes that bears the same title, "Harvesters".

The result is that the symbols that we will select must include a sensory element that is high in its impact and rhythm in order to attract the eye with a magnetic power so that the recipient will not be able to free himself from the captivity of its effect. Desire will fill him with a feeling of fullness so that his fascination will pass on to others. The painting that we will make a cover for our novel is required to provide a confidential invitation to the recipient via the keys of temptation that touch the moment of the indiscriminate collision between it and the recipient. Accordingly, familiarity, desire and attraction arise. Notwithstanding the quality of the keys that the artist attaches to his paintings, we writers or cover designers should be careful to invite what artistic work we choose through the placement we want by reference and symbol, whether it is abstract as in Picasso's drawings in the cubist or realistic stage as in drawings of Edgar Degas and Johannes Vermeer.

Notwithstanding our aspiration as recipients of real-life signals that drive us to the space of imagination and dream rather than analysis and reconsideration, and our renewed ambition to excel at the speed of reception, many studies have proven that the sensory emotion of the habit is what impels our thought with desire to analyze and seek knowledge, and so, we are attached more to vague signals and symbols more than to clear cover paintings that take us to their world, though few cover designers, for example, go for the cubist paintings that are considered a foundation in the abstract school of Pablo Picasso, or "Salvador Dali's Surrealist paintings that are rich in symbols and suggestions due to their freedom of high sensory obsession, and dependence on exporting of a dry IMAGE, which has a solid content and low fluidity." <sup>33</sup>

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<sup>30</sup> . Vermeer, Johannes (1663). "Woman Reads a Letter in Blue.". Oil Painting, painted in 1663. Amsterdam's Rijksmuseum. Amsterdam. *Wikipedia, Free Encyclopedia*.

<sup>31</sup> Millet, Jean-Francois (1814-1875). *Wikipedia, Free Encyclopedia*.

<sup>32</sup> . al-'Amami, Mohammad Aqileh (2021). "Al-Rassam al-Waq'i'i Jean-François Millet". *Bawwabat al-Wasat*. Article, p.1

<sup>33</sup> . al-Rassam (2021)."Impressionism, surrealism and cubism; difference between them and the most prominent pioneers and adopted approaches in them". *al-Rassam Journal*. March 26, 2021, *Article*, p. 2.

However, successful covers that are usually issued by them, take a lot of abstract characteristics to trigger the recipient's creativity and incite him to acquire them.

Thus, we note that most of the paintings adopted as covers of books and novels in Arabic and foreign languages by book covers technicians were pieced from the paintings of the Baroque period and the Age of Renaissance most of its work, because of the anecdotal element that they adopted strongly.

They call the dimensions of the recipient's imagination, coupled with the free undefined images of unknown photographers in order to impel the recipient by wonder and draw him to its world, depending on its delicate excitement with a lot of overlaps involving some vagueness of meaning. That cover can be the best successful cover that is produced by book designers in general.

### **The Anecdotal Element and Wonder of Options**

In general, it's not the surprise, but the appetizer of the story, which takes us as recipients of its details. These kinds of paintings are the ones that swept through art formation (in the Age of Renaissance, the Neo Classic, and the Features of Baroque Direction) were accomplished as very precise portraits overshadowed by the touch of the dream and surprise, and the abundance of color and its details. It was a high visual language, enriched by its techniques, and taken from the home life that occupied it, and we mean by that the narrative as a material for its paintings <sup>34</sup> at a time when differences between the classes and their masters have mixed. The need to document the lives of the wealthy class and the rulers and their followers overshadowed what was not artistic through those portraits. Between the spiritual shift that supported the sovereignty of the royal portrait and the other popular portrait, a hidden clash broke out. However, the desire to break norms and impose the crushed class on the front of the new society in the New Renaissance has occupied the formative with public life and the touches of difference in their nature, life and features. with the public life and touches of difference in their nature, life and features. Hence, the artists have chosen to stand in solidarity with public life and polish attractions in their features. They were full of work inside the opaque rooms and in accordance with instructions and protocols. So, they decided for their brushes a new line outside the rooms on the street and among the public. Perhaps the most common of them is Johannes Vermeer, Rembrandt, and Franz Hals.

It is not entirely clear what led them to adopt the anecdotal method of selecting and the theme of the portrait and its embodiment, but it is inevitably aligned with the life of the common public class and its thinking about the many daily events that occupy it, and because it carries so many attractions as Vermeer observed in his many paintings such as, "Woman in Blue Reading a Letter", "The Milkmaid", (1658-1660), as in the paintings of the Dutch painter Rembrandt<sup>35</sup> in his two paintings "The Night Watch", "The Storm on the Sea of Galilee", where he took care of the distribution of shadow and light and the depiction of the movement, the baroque feature of the artists of the Age of the Renaissance.

Baroque painters have specifically adopted "high drama, rich and deep colors, light shadows and total darkness. They also made sure to portray the moments of the apogee in the drama,

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<sup>34</sup> . *Al-Academy Post Site* (2020). "Al-Baroque Age". Accompanied by Infograph. Egypt. Article, p.1

<sup>35</sup> . Rembrandt Harmenszoon Van Rijn (1606-1669) was a Dutch painter, who was born in Leiden. His famous paintings include: *The Night Watch*, 1646; *The Storm on the Sea of Galilee* is a 1633 [oil-on-canvas painting](#). They are at Meuseum of Amsterdam. Rembrandt is generally considered one of the greatest [visual artists](#) in the history of [Western art](#). See: *Wikipedia, Free Encyclopedia*.

the moment of the event, as we saw in Johannes Vermeer in " Girl with a Pearl Earring", "The message", and others"<sup>36</sup>. We can add Vermeer's "specialization in drawing domestic interior scenes of middle-class life", <sup>37</sup> and the scenes that we consider intimate in terms of their relationships and their attitudes because they are best able to stir emotion in the recipient, and attract him to them. Therefore, this particular type of painting may have formed the basis of the covers of books that were published for the drama and attraction that they had. The recipient is often drawn to a tale that provokes imagination and feelings, and his integration with it is like a sniping moment for a spectacular situation outside of ordinary considerations. Is the repetition of this kind of painting alone that feeds the aspirations of good covers, or should we as writers and designers take into account the need to diversify our choices? Will the situation lead us to boredom as we pursue the same style, even if the artists change? All of which questions are troubling ones, especially when the motives of the fragment that will fuel the emotion are absent, stirring the imagination and the distance of new thinking that will free the mind from the ties of his ready molds, especially as we focus on the quality of the keys on which the painting will be available and restore the space of imagination to its deep colors and the specificity of their dimensions. The keys of every tale's painting are buried in an angle that we won't expect before we start our analytical logic that is full of desire to discover and surprise us as recipients.

In fact, the covers, despite their fascination by these drawings, are keen to stir the recipient's taste by several colors of attraction, the latest of which is not the tale, nor the art formation in general, but the activation of the keys in the selection has real power that comes from the aesthetics of the situation when we select the interface of our works, (books) with their different themes. Cancellation of privacy in entering the world of books is generally seen as an incitement to the chaos of beauty that the recipient generally wants and wishes to keep in his world.

## 2. CONCLUSION

The three samples presented by the study demonstrate the degree of effectiveness of artistic symbols on book covers in stirring up the recipient and promoting the literary work as in the three discussed works

The novel, "The Woman with the Pearl Earring", by Tracy Chevalier, was translated into many languages because of the extreme influence of the cover painting and the mystery surrounding its symbols, and was even produced as a film work that generated enormous profits in international cinemas. The second sample, the novel "Woman of the Message", for literature, by Rajaa Bakriyyeh, sold countless copies and was specifically falsified in most Arab States and international exhibitions, and was proposed for translation into four languages at once.

The third novel, "My Life with Picasso" by Françoise Gilot, met with an invisible reception because the picture topping the cover belongs to a glossy figure with a global artistic effect, Pablo Picasso. The author, who occupied the status of Picasso's mistress, has earned endless profits.

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<sup>36</sup> . Rembrandt is considered a Baroque Dutch painter, who coincides with paintings by Vermeer Johannes and his artistic techniques and style.

<sup>37</sup> . Vermeer, Johannes (1636-1675), Masterpieces of the world of/Rawa'i Alam al-Rasem. *Wikipedia, Free Encyclopedia*.

The other thing is, perhaps, raised here on a very specific scale, anticipating the impact of artistic references on the popularity and pervasiveness of literary works, which has not been seriously raised in this scope and within a study that addresses the direct impact of art on the literary industry, specifically the novel.

Writers have become accustomed to neutralizing literary works about the richness of visual art imagination for their lack of professionalism and humility in their experience with it. We are afraid that it is the direct cause of delaying the arrival of the Arab novel to the world, as evidenced by the fact that we have recently observed the spread of a significant number of novels bearing a prominent imaginary artistic trend emanating from young publishing houses. such as the Nashirun Publishing House in Amman: Jordan, for example, and other modern publishing houses that take care of artistic modernity in directing their books.

Accordingly, we will conclude the following findings in determining the role of our research in the industry of good literature:

- Exciting art painting at the imaginary intellectual level
- Taking care of the aesthetics of the cover in its artistic sources
- Selecting paintings with keys, (symbols) enriches the element of attraction and activation of the recipient
- Diversifying sources of artistic richness when we choose to formulation in its types as a sample
- Caution in determining the color relationship between the painting's components and the location of the keys.

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